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New Literature

BOOKS

CHABERT, S. *Histoire sommaire des études d'épigraphie grecque*. Paris: Leroux, 1906. Pp. 166.

A concise and well-arranged account of the subject. Chap. i deals with the use of inscriptions by Greek historians and orators from the earliest period; chaps. ii-vi with the various collections; chap. vii summarizes minor works, and gives the results of excavations.

FARNELL, LEWIS RICHARD. *The Cults of the Greek States*. Vols. III and IV. Oxford: University Press, 1907. Pp. 393 and 454. Plates 40+52. \$9.75.

A continuation of the earlier volumes (1895) on a more extensive scale. Vol. III includes Earth, Demeter, Persephone, Hades, and Rhea Cybele; Vol. IV Poseidon and Apollo. The sources are collected and printed in full. The origin and cults of Apollo are discussed at length; he is not a sun-god, but as the ancient title *Lykeios* implies, a "wolf-god" of hunters and shepherds. Excellent accounts are given of the Delphic Oracle, the Eleusinian Mysteries, and the Thesmophoria. In the explanation of the last the matriarchal theory is treated with scepticism.

HELM, RUDOLPH. *Lucian und Menipp*. Leipzig: Teubner, 1906. Pp. 392. M. 10.

A thorough discussion of Lucian's debt to Menippus in content, language, and form. The influence of Menippus is revealed especially by the presence of ideas and language peculiar to the Cynics, and by the historical allusions. Much light is thrown upon Lucian's methods of composition.

LUCKENBACH, H. e ADAMI, C. *Arte e storia nel mondo antico*. Illustrazioni e note proposte agli alunni delle scuole classiche e ad ogni persona colta. Bergamo: Istituto Italiano d'Arti Grafiche, 1907. L. 6.00.

An atlas of ancient art consisting of 138 plates, with 468 illustrations of the most important works of art and monuments of antiquity, especially of Greece and Rome. The book could be effectively used to supplement the work of Latin and Greek classes in high schools and colleges and the low price makes its acquisition possible for any school library.

STRONG, MRS. ARTHUR. *Roman Sculpture*. From Augustus to Constantine. New York: Charles Scribner's Sons, 1907. Pp. xvi+408. 130 plates.

An interesting and suggestive book which protests against the common view that Roman art was nothing more than an imitation of Greek models. Mrs. Strong believes that Rome was the main center from which radiated the ideas which refashioned art throughout the contemporary world, and it is her aim in this volume to point to the leading characteristics which dominated art wherever Roman influence penetrated. The numerous illustrations, the frequent summaries of books and articles by French and German critics, and the detailed descriptions of monuments like the Ara Pacis and Trajan's Column make the book especially useful for those who have not access to a well-equipped archaeological library.

VAN WAGENINGEN, J. *Album Terentianum picturas continens ex imagine phototypa Lugdunensi Terentii codd. Ambrosiani H 75 et Parisini 7899 sumptas et lithographia expressas*. Praefatus et picturas latine interpretatus est J. V. W. Groningue: P. Noordhoff, 1907. In fol.; pp. 88. Fr. 7.50.

VAN WAGENINGEN, J. *Scaenica Romana*. P. Noordhoff, 1907. Pp. 68. Fr. 2.25.

The *Album Terentianum* contains lithographic reproductions of the illustrations in the Codex Ambrosianus supplemented by illustrations found in the Codex Parisinus. As the number of those who have access to the fine but costly reproduction of the Ambrosianus in the series of deVries is relatively small, Van Wageningen's work will be welcomed by many students and teachers of Terence. The reproductions (two on each page) are well executed and clear, though of course they lack the colors. Each one is accompanied by a brief description of the scene, the costumes, and the gestures.

The other volume, *Scaenica Romana*, is a supplement to the *Album*, in which the author has made a considerable collection of material relating to the equipment of the theater, to the actors, and their costumes, gestures, and so forth.

ARTICLES

ALLEN, JAMES TURNERY. On the Costume of the Greek Tragic Actor in the Fifth Century B. C. *Classical Quarterly* I (1907), pp. 226-28.

Starting with the acceptance of the theory set forth in *Harvard Studies in Classical Philology* XVI (1905), pp. 123 ff. by Kendall K. Smith, that the high-soled shoe or buskin in Greek tragedy was the "invention of centuries after the classical period," the author takes the position that chest-pads, stomach-pads, and the onkos on the mask, were also late. He thinks that the aesthetic sense of the Athenians of the days of Phidias would not have tolerated such monstrosities on the stage, and points out that Lucian's description (*Περὶ Ὀρχ.* 27) of the costume of the tragic actor proves nothing for the fifth century B. C.

GEYER, P. Die wirkliche Verfasserin der "Peregrinatio Silviae." *Archiv für lateinische Lexikographie* XV (1907), pp. 233-52.

Accepts the theory set forth by Férotin (*Le véritable auteur de la Peregrinatio Silviae, la vierge espagnole Etheria*, Paris, 1903) that the author of the *Peregrinatio* was the nun Etheria, an account of whose pilgrimage was found by Férotin in a letter contained in the autobiography of Valerius, a Spaniard of the seventh century (Migne, *Patrol. lat.* LXXXVII, Col. 439-56). The similarities between the *Peregrinatio* and Valerius' description of Etheria's pilgrimage are, Férotin claims, so striking that Etheria's authorship of the *Peregrinatio* is established beyond question. While accepting Férotin's views on this point, Geyer does not, however, think that it has been proved that Etheria was a Spaniard; the alleged examples of Spanish Latin are not convincing.

NESTLE, WILHELM. Die Weltanschauung des Aischylos. *Neue Jahrbücher* XIX u. XX (1907), pp. 225-46, 305-33.

The problem of good and evil is the chief interest of Aeschylus' deeply religious spirit. Misfortune does not follow from too great good-fortune, for God does not envy man. It is the evil deed alone that leads to misfortune, and the final cause of evil, as of good, is God himself, who works for the triumph of good, and through suffering leads man to wisdom, and to knowledge of himself and God. Why evil exists is not explained. There is no "development" in Aeschylus' view of life; it is the same in the *Eumenides* as in the *Persians*.

RIDGEWAY, WILLIAM. The True Scene of the Second Act of the Eumenides of Aeschylus. *Classical Review* XXI (1907), pp. 163-68.

Contents that the scene was not the Acropolis, for none of the four courts for trying homicide sat there, but the Palladion where there was a most ancient image of Athena known always by the name Pallas, the name regularly used in the play, while the goddess of the Acropolis was Athena Polias. The court of the Palladion, where cases of involuntary homicide were tried, was established before that of the Delphinion, and at first included also cases of justifiable homicide.